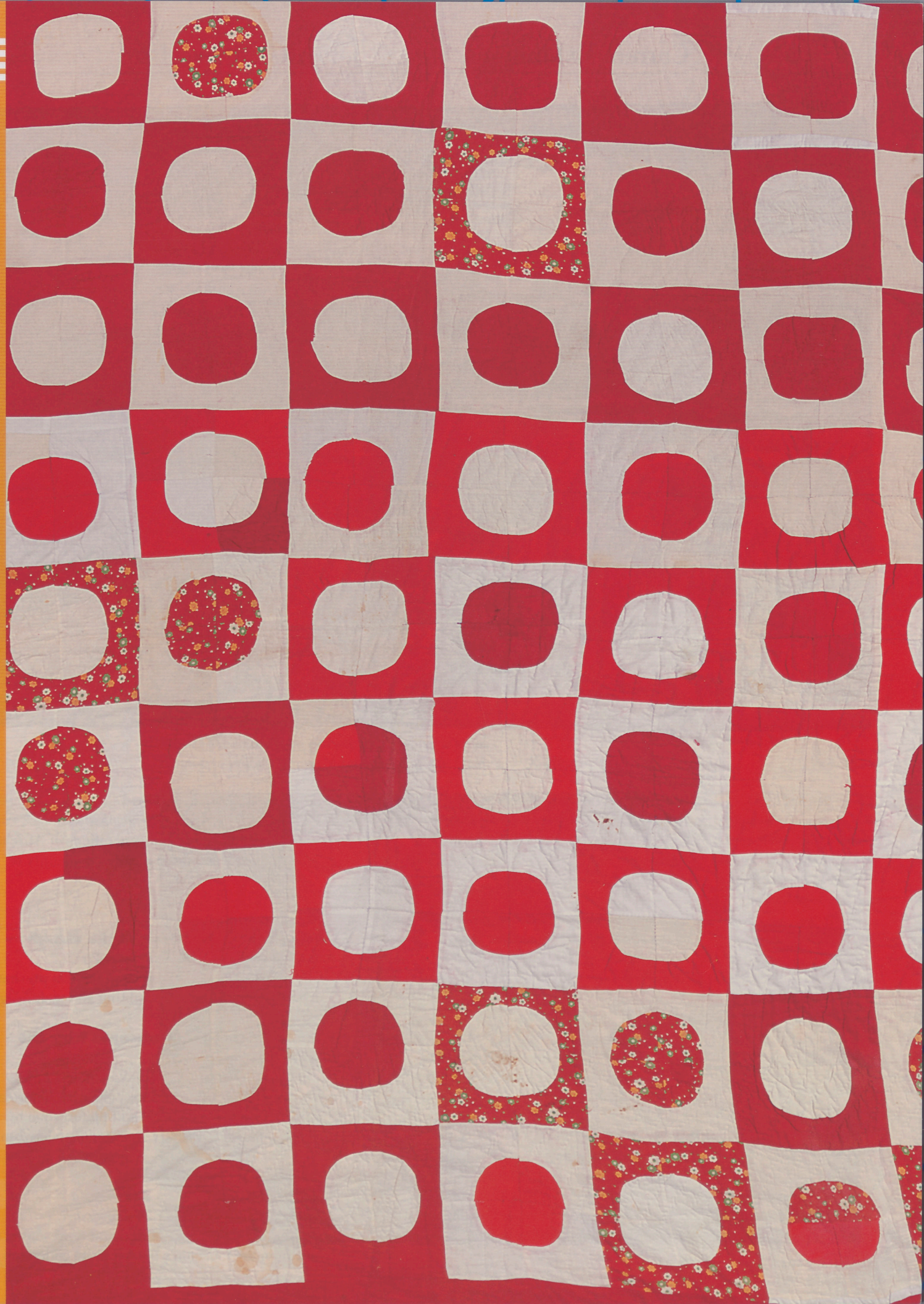




THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE



Summer
2004



Cover: Detail of Lucy T. Pettway's quilt *Snowball* (about 1950, cotton, corduroy, cotton sacking material, 211 x 216 cm, Collection of the Tinwood Alliance)

Above: Maurice Prendergast's *The Rocky Seashore*, from 1907–10, is featured in *Nature Sublime* (watercolor, anonymous gift 1953.655).

Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection

South Galleries, through July 18

Highlights from a stellar collection of early American modernism

Burchfield to Schreckengost: Cleveland Art of the Jazz Age

South Galleries, through July 18

More than 60 works by leading Cleveland artists of the early 20th century

Tracing Light: Garry Fabian Miller Photographs

Galleries 103–105, through July 21

Beautiful abstract images made without camera or film

Kelly McLane: My Blue-Green Algae

Project 244, through August 22

Ethereal and disquieting visions of man's relationship to nature created especially for the artist's first solo museum exhibition

The Quilts of Gee's Bend

North Gallery, June 27–September 12

Quilts created by several generations of African-American women in the remote community of Gee's Bend, Alabama

Draped in Splendor: Renaissance Textiles and the Church

Gallery 216, through September 26

Religious paintings and related textiles presented together with innovative lighting and technology

Nature Sublime: Landscapes from the 19th Century

South Galleries, August 15–November 14

Drawings and prints by European and American artists, from the Romantic and picturesque to Impressionism and early American modernism

Trophies of the Hunt: Capturing Nature as Art

Galleries 103–105, July 24–November 3

Animals and nature captured and represented as art, from the museum's photography collection

From the Director

Dear Members,

Welcome to another lively summer at the museum. Summer Evenings are back every Wednesday and Friday evening, with a wide array of events, concerts, films, talks, and workshops, along with live music and dining in the outdoor courtyard. A little twist this year: On Wednesday nights, the courtyard music will be energetic and dance-oriented, with a "dance floor" cleared in front of the courtyard stage, while Friday nights will be more low-key, with relaxing jazz.

The major exhibition of the summer is *The Quilts of Gee's Bend*, which opens June 27 (with members previews on the 25th and 26th) and runs into September. Louise Mackie's article in this issue admirably describes the exhibition and the artists behind it, and we encourage you to take advantage of this new show: it is a lively and colorful presentation that will appeal to a broad range of visitors. An impressive menu of complementary events offers many opportunities to learn more about this fascinating art form.

This year, on June 12, we mark the 15th annual Parade the Circle Celebration. From its modest beginnings, this event has grown into the city's premiere community arts festival. A one-day event, it is the culmination of six months of community preparation. If you have never attended, I urge you to participate in this unique experience. Watch the parade, then spend the afternoon on Wade Oval doing art projects, listening to live music, and taking advantage of the delectable offerings of the many food purveyors. It's also a great chance to enjoy the newly renovated Wade Oval.

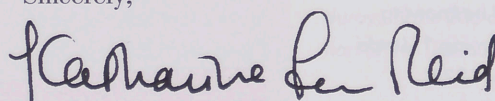
Our current Project 244 installation features Kelly McLane, whose ethereal paintings explore the tension between nature and human culture. A number of gallery talks and workshops complement the exhibition.

I urge you to enjoy two exhibitions that continue to celebrate art and Cleveland in the south galleries. *Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection* and *Burchfield to Schreckengost: Cleveland Art of the Jazz Age* are both on view through July 18; together they're a wonderful celebration of American modernism in the early to mid 20th century.

We're happy to announce that, thanks to a generous donation from Karen Fifer Ferry and John Ferry (Karen is a board member of the Cleveland Hearing & Speech Center), American Sign Language tours are back on the first Sunday of every month (except some holidays); most are led by the terrific interpreter Anita Peeples. And, looking ahead to September, I call your attention to *Cleveland Collects! Is It Treasure?* Curators from the museum and appraisers from Sotheby's will offer values and opinions about your works of art. For details, call the special hotline: 216-707-2590.

There's a lot going on here these next few months. We invite you to share the summer with us here at the Cleveland Museum of Art!

Sincerely,



Katharine Lee Reid, Director

Parade the Circle
Celebration is Saturday,
June 12





The Quilts of Gee's Bend

June 27–September 12

My Way

Women have been creating colorful quilts with bold innovative patterns for ages in the small, isolated community of Gee's Bend in southwest Alabama, motivated by the need to keep their families warm. The work of four generations of these quilters is featured in this summer's special exhibition of more than 60 stunning quilts.

The exceptional continuity of the tradition of quilt design in Gee's Bend suggests a self-sustaining culture largely cut off from the world. Because of the community's remote location on a peninsula formed by the Alabama River, access to towns required crossing the river on a cable-pulled ferry.

The inhabitants descend primarily from former slaves of the Gee and Pettway plantations, tenant farmers who worked hard to live off the land until the Depression caused the price of cotton to fall from 40 to 5 cents a pound. Poor families became destitute. Life improved when New Deal loan programs in the 1930s and '40s enabled farmers to buy land and new houses to which they eventually gained title. Electricity, water, and telephone service followed in the 1960s and '70s, helping to upgrade and stabilize the community.

Benders, as the residents of Gee's Bend call themselves, actively participated in the turbulent civil rights movement and celebrated Martin Luther

"I loved to make my own patterns. I just get the cloth, cut the pieces, lay it out on the bed. I be knowing how I'm be putting them together. . . . Most of my quilts are the 'Housetop' kind. I start in the middle. Make the middle piece; strip the sides, top, bottom; keep going 'round the sides. I be knowing where I'm going." —Linda Pettway (b. 1929)

Housetop, eight-block variation (about 1975, corduroy, 218 x 180 cm, Collection of the Tinwood Alliance)

Organized by the Museum of Fine Arts, Houston and Tinwood Alliance, Atlanta. The Cleveland showing is sponsored by Jo-Ann Stores. Promotional support provided by The Plain Dealer and WZAK.





"I always wanted to be like a little lady, do pretty things. I was using anything I could find . . . old pants legs from my brother Gaston clothes. . . . I never did like the book patterns some people had. Those things had too many little bitty blocks. I like big pieces and long strips. . . . I work it out, study the way to make it, get it to be right, kind of like working a puzzle." —Annie Mae Young (b. 1928)

Work-clothes quilt with center medallion of strips (1976, denim, corduroy, synthetic blend [britches legs with pockets], 274 x 196 cm, Collection of the Tinwood Alliance)

King Jr. when he preached at the local Pleasant Grove Baptist Church in 1965. Many ferried across the Alabama River to march in Camden and to drink at a whites-only fountain with Dr. King and to register to vote. Shortly thereafter, ferry service suspiciously ended.

During this time, the talented quilters of Gee's Bend were discovered by an Episcopal priest, Francis X. Walter, who was vital in founding the Freedom Quilting Bee in 1966. Within two years this new cooperative had attracted a \$20,000 contract with Bloomingdale's, along with full-page ads in the *New York Times*. Co-op members, however, prided themselves on making one-of-a-kind quilts, not standardized products, which created a snag. "A lot of those quilts came back," says Alonzia Pettway. "They had to be did over. That drive you crazy." Smaller items were contracted by Saks Fifth Avenue and Bonwit Teller after 1972, and business was dominated during the next 20 years by Sears, Roebuck and Company, which commissioned corduroy pillow shams. The resourceful Benders, who had traditionally recycled fabrics,

added corduroy to create a stunning new genre of corduroy quilts, many of which are on display in the exhibition.

The community's changing lifestyle is reflected and revealed by the fabrics in the quilts, which integrate art, function, and humanity. Girls in the past learned to quilt for practical reasons, since four or five layered quilts were needed for warmth in cold weather. Most began learning how to piece and sew quilts from their mothers at around age 13. Girls balanced quilting with strenuous fieldwork, housework, and sometimes school. Playtime was rare.

Although Benders had books with quilt patterns, few quilters copied them. Instead, they cherished piecing together the prettiest available fabric, sometimes scraps from old clothes and blue jeans, to create their own distinctive patterns. As Flora Moore says, "She make hers to satisfy her. I made mine the way to satisfy me." Women pieced fabrics alone and quilted together. "Quilting it is the easiest part," observes Lorraine Pettway.

"It was when my mother-in-law told me I didn't have to follow nobody's ideas that I learnt myself to follow my head. . . . And that's what I did, and I do it yet, and it's

a good way, too." —Alonzia Pettway (b. 1923)

Lazy Gal (about 1975, corduroy, 226 x 206 cm, Collection of the Tinwood Alliance)



"I went to tacking them. It's a quicker way and a better way. . . . We didn't have no blankets then, so I had to keep making them things [quilts]. I had to run six beds, children sleep two in a bed back then, sometime need four and five quilts on a bed, according to the weather."
 —Helen McCloud (b. 1938)

Blocks and strips, tied with yarn (about 1965, cotton, nylon knit, polyester knit, 196 x 44 cm, Collection of the Tinwood Alliance)

"I love to quilt. I love to piece on them. I love to wash them. I love to look at pretty quilts. I got to make me another one." —Lucy T. Pettway (b. 1921)

Snowball (about 1950, cotton, corduroy, cotton sacking material, 211 x 216 cm, Collection of the Tinwood Alliance)



"Making [piecing] it is the hard part. Nothing to quilting it."

The quilters of Gee's Bend excel in juxtaposing large blocks of colored fabric in innovative and dynamic compositions. Color and line interact. Some may inspire comparison with modernist abstract paintings created to display on walls. The quilters, in contrast, designed their artistic creations of necessity, sometimes using pieces of clothing worn in the fields, or bright scraps left over from new garments; their art is made literally from the fabric of their lives. The significance of quilts is summed up eloquently by Mensie Lee Pettway: "A lot of people make quilts just for your bed, for to keep you warm. But a quilt is more. It represents safekeeping, it represents beauty, and you could say it represents family history."

■ Louise W. Mackie, Curator of Textiles and Islamic Art

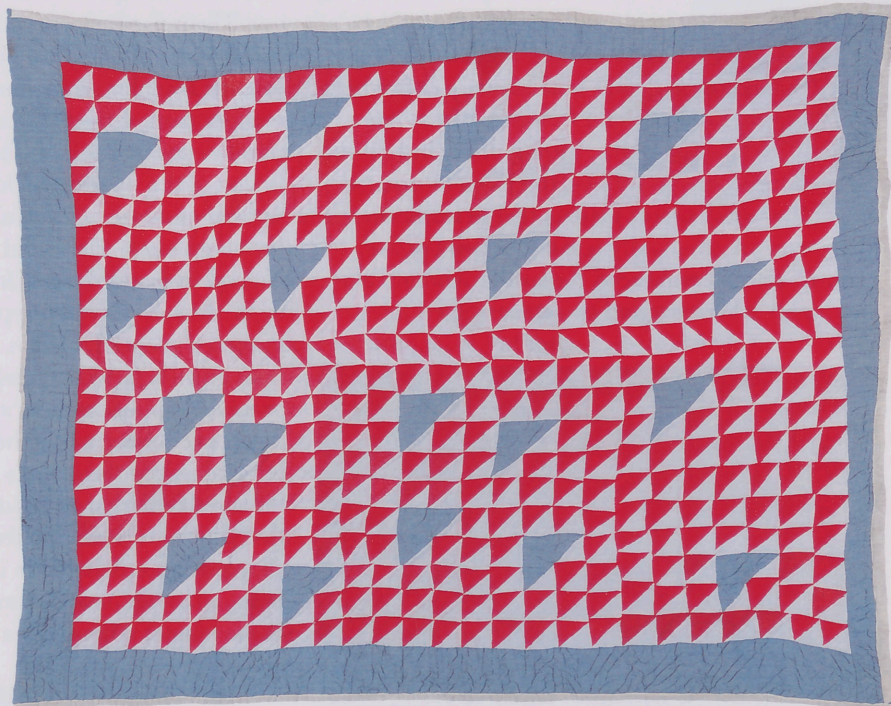
"When I got married, I started making quilts. I just put stuff together. I didn't do the best I could, because in them years I didn't have nothing but what little we got to make quilts and things out of." —Irene Williams (b. 1920)

Irene Williams used red, white, and blue fabric printed with the word "vote" in several quilts. Many residents of Gee's Bend were involved in the fierce voting-rights struggles in the 1960s (Housetop variation, about 1975, cotton, dotted swiss, 226 x 198 cm, Collection of the Tinwood Alliance).



"When I was growing up, Mama [Annie Bendolph, 1900–1981] made quilts to keep us warm. The ladies then piece their quilts at home and go to each other house to help quilt. At the start all they was making them out was old clothes, pants, fertilizer sacks, dress tails, and meal and flour sacks, too. That's it. They had to beat the cotton to pad it out to put it in the quilt. . . . Later on they'd go and get scraps from factories. . . . That's when the quilts started becoming more up-to-date." —Bettie Bendolph Seltzer

Thousand Pyramids variation (about 1930, cotton sacking material and chambray, 211 x 178 cm, Collection of the Tinwood Alliance)





Ancient Eyes



The Paracas culture (ca. 700 BC to AD 1) was the earliest of Peru's south coast, a windswept desert watered only unpredictably by rivers that flow down from the western Andes Mountains. Living in modest villages in these rivers' valleys, the Paracas created one of the world's most famous textile traditions along with an artistically accomplished body of ceramic art that embraced the use of vibrant color and highly geometricized two-dimensional form.

The Paracas Oculate Being mask is now on view in gallery 107 (300 BC to 1 AD, Peru, ceramic with resin-based paint, h. 23.9 cm, Purchase from the J. H. Wade Fund 2003.39).



The museum's recently acquired Paracas mask—one of only three known of its kind, all said to have been found in one tomb—is a sculptural embodiment of these artistic values. The face, painted on the back of what is essentially a bowl, is that of the numinous Oculate Being, a supernatural creature whose cult apparently swept over the south coast at the end of the Paracas period. Named in modern times for its enormous, leering eyes, the being's other typical features include an upturned mouth (perhaps meant as snarling rather than grinning), an aggressively extended tongue, and head appendages or streamers, which in this mask are formed by the heads of serpents that wriggle across the cheeks and forehead. Perhaps the most remarkable feature is the long, flat nose that projects blade-like from the face. Its peculiar shape is unexplained, as is the small figure perched on the mask's forehead, perhaps a human impersonator who wears a miniature version of the mask.

Though the Oculate Being is a common subject in textiles and ceramic vessels of the period,

This large Paracas vessel, also in the museum's collection though currently not on display, features a full-figured version of the Oculate Being. As in the mask, large concentric-circle eyes dominate the face, the mouth turns up, and a halo of streamers surrounds the head. A human trophy head dangles from one hand (300 BC to 1 AD, Peru, ceramic with resin-based paint, h. 40.75 cm, Norman O. Stone and Ella A. Stone Memorial Fund 1998.70).



its meaning is poorly apprehended, in part because the Paracas people did not create written records. When the creature appears in full-figured form—its body variously assuming likeness to a human, a cat, or a monkey—it often carries a weapon and/or clutches a severed human trophy head by the hair. Where headhunting is documented elsewhere in the world, it usually is justified in cosmic terms: the taking of a head is thought of as the capture of a reservoir of vital energy that enhances nature's fertility. It may be that the Oculate Being, whose head is emphasized artistically, was the source or patron of a positive, generative power conceived as an animating force that flowed through the universe.

The mask is pierced along its back rim by several holes through which a cord apparently was strung. Whether the mask was worn during rituals by a living human impersonator, however, is unclear; the deeply recessed eyes are pierced at the bottom, but the way in which they project from the back of the mask might have made for uncomfortable wear. Alternatively, the mask could have been tied to a cult image or to one of the mummy bundles for which the late Paracas culture is famous. The bundles, which reach five feet in height and diameter, consist of a human body swaddled in layers of elaborately embroidered cloth. The bundle often tapers at the top, providing a possible attachment point for a mask. Like the Oculate Being, the bundles (that is, the ancestors) also seem to have been regarded as fountains of fertility:

inside one, 20 kilos of black beans replaced a human body.

The mask is made of ceramic that was incised with surface design while the clay was still moist and soft. It then was fired in a smudging atmosphere: when peak temperature was reached, new fuel was added to the fire, which was quickly buried. The resulting intense smoke drove carbon into the walls of the ceramic, creating the black surface color. After firing, paint was applied within the boundaries of the incised lines; the paint was created by mixing finely powdered colored minerals with plant resin. Post-fire application obviously made the painted surface fragile, but the mask's colors remain relatively bright and glossy.

■ Susan E. Bergh, Associate Curator, Art of the Ancient Americas

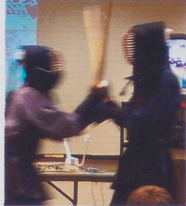


In the 1920s, more than 400 mummy bundles were excavated at a site known as the Wari Kayan Necropolis on Peru's south coast. In the largest of the bundles, a human body was wrapped in layers of cloth that alternated between plain

shrouds and beautifully embroidered garments, among them tunics, headgear, and huge shawl-like mantles, one of which appears on the outside of the bundle illustrated in this watercolor (from Julio C. Tello, *Paracas: Primera parte*, Lima, 1959).



The desert south coast of Peru, one of the world's driest and most precarious human environments



Ohayo, Ohio!

Visitors to the Asian galleries on Wednesday evenings may find themselves among throngs of teenagers pondering the intricacies of Japanese tea wares, or notice them practicing tai chi in the interior garden court under the direction of tai chi master Rikk Mayr (after analyzing the film *Crouching Tiger, Hidden Dragon* for its Daoist influences). These students participate in the Asian Odyssey program, a partnership with Shaker Heights and Beachwood High Schools now in its 17th year. Founded by Marjorie Williams, director of the division of education, and teachers Terry Pollack and Dana Noble at Shaker Heights High, the groundbreaking East Asian Studies project was the country's first pairing of a high-school class and a museum.

With the help of a three-year grant from the Freeman Foundation, the museum's education department expanded the program to include elementary and middle-school students. Artworks such as Japanese prints not only teach students about aesthetic issues, such as the notion of asymmetry in Japanese art, but also serve as primary texts to help younger students imagine daily life during the Edo period. All the students experience hands-on learning—from eating popcorn with chopsticks to creating their own tea wares with ceramist George Woideck. To facilitate learning about daily life in 19th-century Japan, younger students use paper

and markers to make a lacquer cabinet, two folding screens, and a hanging scroll for Yoko and Kenji, an imaginary but vivid couple who live in a 12 x 12-foot painted paper house created for the project.

Over the last two years, the project's scope has also expanded geographically. Now students in Westerville, Ohio, greet their Beachwood and Shaker Heights counterparts in Japanese (*Ohayo*, pronounced "Ohio," of course) via the museum's Distance Learning program. Two-way closed-circuit videoconferencing allows these students to experience the same engaging and interactive Asian Odyssey lessons.

The museum has forged partnerships with a number of teachers from each of the three school districts. Each year a new group of teachers, whose specialties range from science and history to the visual arts, participate in an intensive weeklong course taught by museum educators as well as other classroom teachers. Laden with information and resources, the teachers return to their classrooms in the fall to prepare lesson plans based on the museum's collection. These plans, which use artworks to teach subjects as varied as science, history, and language arts, are posted on the CMA Web site as a global resource.

The program's rewards are many. Each summer for more than a decade, American high-school students have traveled to Takatori in Nara Prefec-



Elementary students from the Westerville City Schools bring Japan's classic Noh theater to the Columbus area. The kids not only wrote the play and acted the parts,

but also designed and built the sets, using objects from the museum collection for inspiration, and made the masks.



Yoko and Kenji, the residents of this Japanese house, were created to teach their young American friends from the Shaker and Beachwood school systems about daily life in Japan.



The importance of aesthetics in Japanese culture can be a revelation for Westerners. Here high-school students watch a demonstration of kendo, a martial art that originated in feudal times, after discovering Samurai swords and tea ware.



ture to live in Japanese homes. And this summer initiates a new Chinese foreign exchange program, in which American students will be paired with students from the prestigious Shanghai Foreign Language School, an institute whose alumnae include the current Chinese ambassador to the United States and his wife. High-school students who participate in the museum's Asian Odyssey program have the opportunity to earn scholarships to these monthlong foreign exchange programs.

Students from the Asian Odyssey program were chosen to be included in an exhibition held in association with *The Buddha Project*, an exhibition focusing on the influence of Buddhism outside Asia that was produced by Jeanne Grossetti and Robert Thurmer at the Cleveland State University Art Gallery, on view through June 5. For the global community, rich resources on Japan and China, including the teacher lesson plans, are posted on the museum's Web site at www.clevelandart.org/asianodyssey. Indeed, everyone benefits from deeper acquaintance with the fascinating arts of Asia.

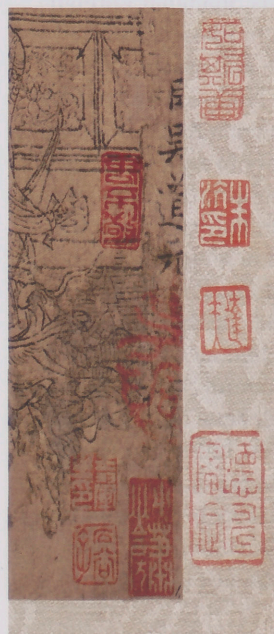
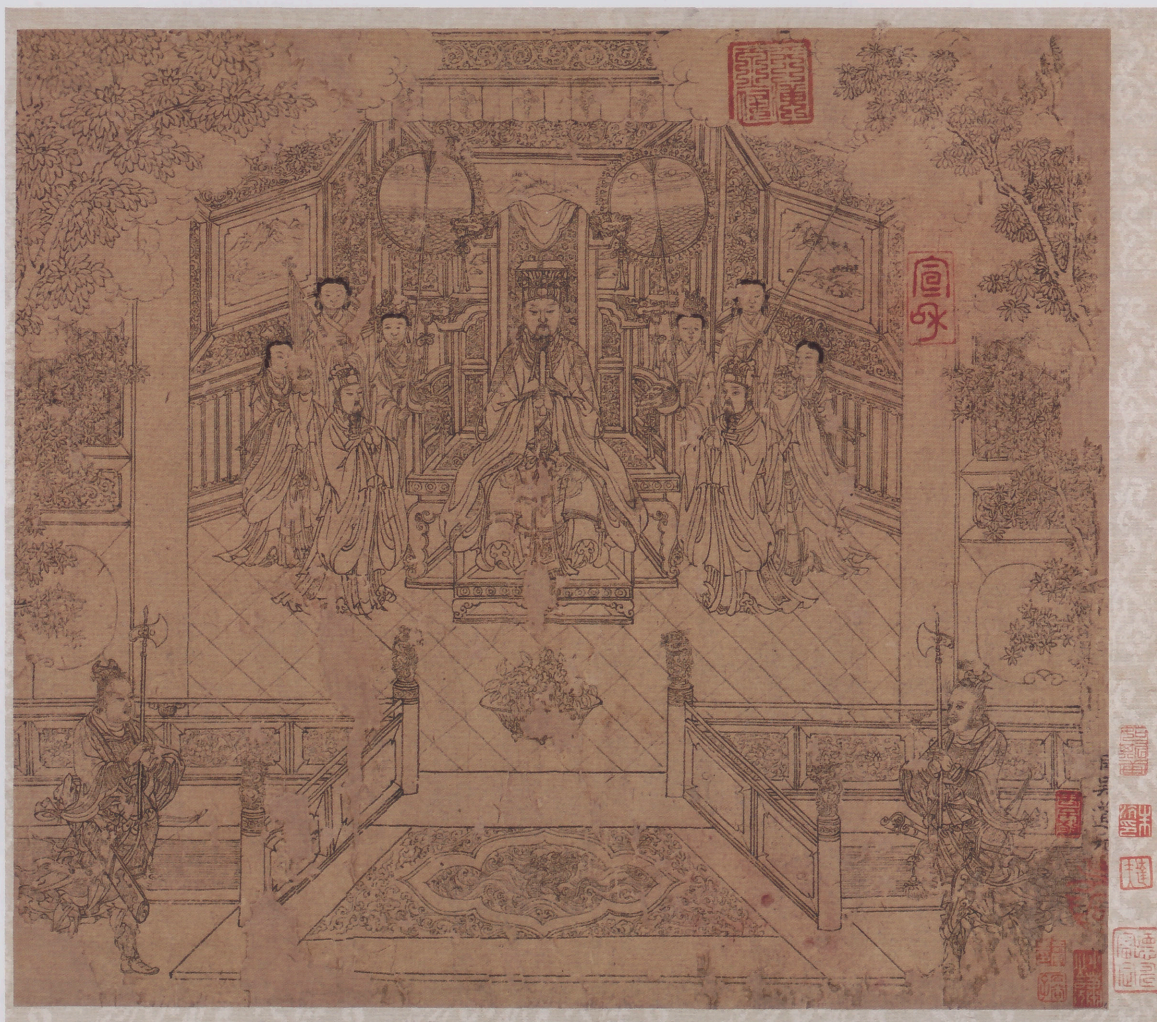
■ Seema Rao, Coordinator, Special Education Programs



Worth the Wait

The first 16 leaves of the album depict a procession to the highest levels of the Daoist pantheon, in a setting that gives us a glimpse of the appearance of the Southern Song imperial court (Album of Buddhist and Daoist Themes, China, Southern Song period, 50 leaves, ink on paper, each about 34 x 37 cm, John L. Severance Fund in honor of Dr. Ju-hsi Chou and Gift of various donors to the department of Asian art 2004.1).

Chinese collectors, scholars, and artists sometimes acknowledge a work of art by stamping it with their signature seals. At the lower left corner of the detail below is the name of the great 17th-century artist Wang Hui.



About 40 years ago, a young graduate student named Ju-hsi Chou was laboring in the library at Princeton University when he came across an unusual album of Chinese sketches. The printed volume, published in Munich in 1913, reproduced 50 drawings from the Southern Song period; the originals probably date to the late 12th or early 13th century. "Oh my god, what is this?" he thought. "This is great. How come nobody talks about it?"

The 50 leaves encompass Southern Song interpretations of three familiar themes. "Procession of Deities to the Celestial Spheres" and the "Kings of Hells" had been treated earlier in Chinese art. The third, "Erlang's Campaign to Rid Mount Guankou of Dangerous Beasts" (*Soushan Tu*), is among the earliest surviving manifestations of this theme, in a series of leaves, not merely a single composition. Judging from the various seals stamped on the first sheet, the sketches had once

been fancifully attributed to the major 8th-century Tang Dynasty artist Wu Daozi (which would have made them the oldest surviving Tang paintings by about 300 years), but the album can more accurately be dated by its stylistic traits to the Southern Song period of the 12th and 13th centuries. Works of this period are extremely rare. The human and animal figures were depicted with energy and grace.

Excited, Ju-hsi Chou determined to find out more about the original album from which the printed volume had been made, but his search proved fruitless. He found no sign of it after the 1913 publication and feared that it might not have survived the Second World War. After graduating from Princeton, he went on to teach at the University of Wisconsin at Madison and embarked on a long and notable career that eventually brought him to the Cleveland Museum of Art, where he has been curator of Chinese art since 1998.

Right: This detail of Leaf 40 shows one of the Kings of Hells, a ruler of the netherworld through which the soul passes on its way to rebirth.

Far right: In this detail of Leaf 41 the god Erlang—a conflation of a legendary hero and a revered provincial governor—scours Mount Guankou to rid it of Dangerous Beasts.



In September of 2000, he was stunned to discover the long-lost album up for auction at Christie's in New York—and chagrined that, with the sale only days hence, he would not have time to make a presentation to the museum in order to attempt to acquire it. He visited the preview exhibition before the auction, though, to verify that the album was what he believed it to be. The display was unflattering to the 700-year-old ink and paper, but nonetheless he was persuaded of its value and importance. Having survived the war, the album had been sold at auction in 1948, and had been in a private collection ever since.

Miraculously, perhaps as a combined effect of a weak economy and weaker gallery lighting, the album did not sell at that auction. "I called Christie's afterward to see if we could work something out," he recalls. In the spring of 2004, the album joined the Cleveland collection.

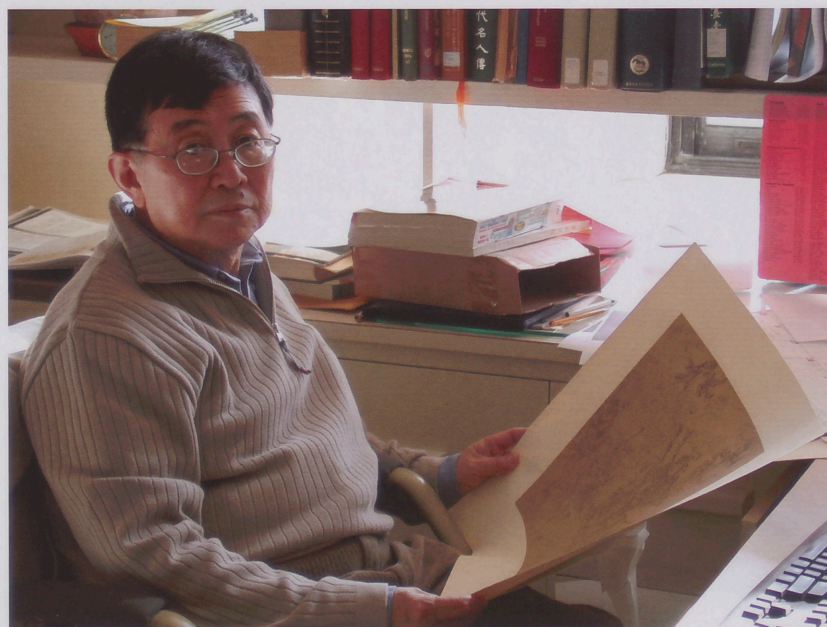
"You're lucky if you're able to find one Southern Song painting," says Dr. Chou. "This is a bundle of 50, expressing three distinct themes." The work is also unique in the Cleveland collection.

"We don't have anything like this. In Western terms, these would be called cartoons—preparatory drawings for a larger finished composition, a fresco painting or a large scroll." Even if the drawings were never intended to be final compositions, Dr. Chou describes the quality of their brushwork as "incisive, energetic, and startlingly refreshing."

For Ju-hsi Chou, who is retiring this summer, this acquisition represents a fitting conclusion to his curatorial career. "It's very satisfying. This is probably my last acquisition here. Given the rarity of the album and its extraordinary quality, and given that many of its subjects and figure styles do not appear in any of our paintings, it will surely enrich our Chinese painting collection and bring it to a new level of prominence. For me personally, it's very satisfying to know that the album exists, that it survived, to confirm its significance, and to bring it into the Cleveland Museum of Art."

■ Gregory M. Donley, Magazine Staff

Ju-hsi Chou examines a reproduction of Leaf 41, Erlang's Campaign to Rid Mount Guankou of Dangerous Beasts, from the volume printed in Munich in 1913.





Parade the Circle Celebration

Parade at noon

Saturday, June 12, 11:00–4:00.
Cleveland's favorite community arts event celebrates 15 years of community and creativity. Complementing the parade are entertainment, food, and hands-on activities organized by University Circle institutions. For more information call University Circle Incorporated at 216-707-5033.

Be in the parade for \$5 per person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed in the parade. Register during any workshop by Tuesday, June 8, for parade buttons and parking privileges. Questions: 216-707-2483.

Basic Workshops

Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade.

Artists assist participants in making masks, costumes, and giant puppets. A workshop pass (individuals \$30; families \$90 up to five people, \$15 each additional person) covers all basic workshops and includes parade registration. Children under 15 must register and attend with someone older.

Volunteers

Interested volunteers are still needed for crunch week and Parade Day. Please call the Volunteer Initiatives Office at 216-707-2593.

This free event is presented annually by the museum and University Circle Incorporated. The parade is sponsored by the Womens Council of the Cleveland Museum of Art. Additional support for the event comes from the Ohio Arts Council; the Cleveland Coca-Cola Bottling Company; the City of Cleveland; Cleveland City Council members Patricia J. Britt (Ward 6), Sabra Pierce Scott (Ward 8), and Kevin Conwell (Ward 9); and Cuyahoga County Board of Commissioners Jimmy Dimora, Peter Lawson Jones, and Tim McCormack. Promotional support is provided by 89.7 WKSU and The Plain Dealer.



Every Wednesday and Friday

The popular tradition of Summer Evenings returns for the months of June, July, and August with many lectures, gallery talks, workshops, films, concerts, and musical events scheduled for Wednesday and Friday evenings.

Eat and drink in the outdoor sculpture courtyard from 5:30 to 8:30 while you enjoy fine (and free) music by an eclectic mix of area ensembles—everything from cool jazz to hot western swing. Wednesdays are energetic and dance-friendly, Fridays relaxed and jazzy.

In addition, the Panorama film series offers a schedule of assorted Cleveland premieres and classics (including silent films with live music accompaniment). Taking advantage of the Panorama voucher packs allows museum members to support the film series at a special discounted price. Whether you're an avid film buff or a newcomer interested in viewing a rare film on the big screen, sit back and enjoy Panorama.

A fine selection of lectures complements the summer's exhibitions, especially *The Quilts of Gee's Bend*, opening June 27. Gallery talks and highlights tours are offered Wednesday nights at 6:00.

Classical music programs range from a celebration of Antonín Dvořák to lute music to what will be the final end-of-summer program featuring Karel Paukert on the McMyler organ, which is slated to be removed for renovation this winter.

And, of course, there are more than 70 galleries filled with one of the world's greatest collections of art, free for the browsing, not to mention the idyllic fine arts garden surrounding the museum.

If you're attending a concert, movie, or talk, come early or stay late. Or come stroll the galleries and relax in the courtyard. Come to Summer Evenings and make a night of it.

Special thanks to Sky Bank and Great Lakes Brewing Company for supporting Summer Evenings. Promotional support provided by WCPN and the Free Times.



Courtyard Music

Sammy DeLeon (salsa)
Wednesday, June 2, 5:30.

JT3 (jazz)
Friday, June 4, 5:30.

Grupo Fuego (salsa)
Wednesday, June 9, 5:30.

Trisha O'Brien (contemporary jazz)
Friday, June 11, 5:30.

Figurehead (acoustic rock)
Wednesday, June 16, 5:30.

The George Foley Jazz Quintet (jazz)
Friday, June 18, 5:30.

The Cleveland Trumbadors (salsa)
Wednesday, June 23, 5:30.

Charged Particles (jazz fusion)
Friday, June 25, 5:30.

The Latin Crew (salsa)
Wednesday, June 30, 5:30.

Nighthawk (jazz)
Friday, July 2, 5:30.

Blue Lunch (swing)
Wednesday, July 7, 5:30.

The Kingbees (rock)
Friday, July 9, 5:30.

The Dave Sterner Quintet (jazz)
Wednesday, July 14, 5:30.

The New Harp Experience (contemporary jazz)
Friday, July 16, 5:30.

Soul Samba (jazz)
Wednesday, July 21, 5:30.

Bobby Selvaggio (jazz)
Friday, July 23, 5:30.

Ernie Krivda (swing)
Wednesday, July 28, 5:30.

The Eddie Baccus Quartet (jazz)
Friday, July 30, 5:30.

Haywire (twine)
Wednesday, August 4, 5:30.

Sean Smith (folk)
Friday, August 6, 5:30.

Under the Tree (folk-rock)
Wednesday, August 11, 5:30.

JT3 (jazz)
Friday, August 13, 5:30.

Cats on Holiday (swamp pop)
Wednesday, August 18, 5:30.

The Hollywood Slim Band (blues)
Friday, August 20, 5:30.

The Portersharks (Irish folk)
Wednesday, August 25, 5:30.

Up Ensemble (jazz)
Friday, August 27, 5:30.

Adult Studio Classes

Limit 15, except where noted. Supplies *not* included unless noted.

Innovative Quilting

Five Wednesdays, June 16–July 14 or July 28–August 25, 6:00–8:30.

Learn the techniques to create a contemporary version of the traditional American quilt. A sewing machine and the proficiency to operate it are required. Instructor: Sonja Tugend. \$140, CMA members \$100; \$35 kit fee payable to the instructor the first day of class.

Jewelry Making

Four Fridays, June 18–July 9, 6:00–8:30.

Students make small jewelry by carving wax for casting in the lost-wax method. Instructor: Emily Blaser. \$140, CMA members \$100.

All-day Drawing Workshops

Saturdays, June 19 and August 14, 10:30–4:00.

Intensive gallery class for beginners to advanced. Instructor: Nathan Wasserbauer. \$80, CMA members \$40.

Drawing in the Galleries

Five Saturdays, June 26, July 10–31, 1:30–4:00.

Informal drawing classes in the galleries designed for parents whose children are in museum art classes. No experience necessary. \$40, CMA family members \$35.

Bookmaking and More

Four Sundays, June 27 and July 11–25, 2:00–4:00.

Create books, cards, and more using handmade paper and other mixed media. Instructor: Arielle Levine. \$140, CMA members \$100.

Oil Painting Intensive: By the Lagoon and in the Galleries

Wednesdays and Fridays, July 2–30 (excluding July 23), 1:00–3:00.

Loose sketches work toward one painting, using models in the galleries as well as in natural light. Instructor: Susan Gray Bé. \$140, CMA members \$100. Limit 10.

Summer Views: Oil Painting

Four Fridays, July 2–30 (no July 24), 6:00–8:30.

This shorter version of the popular late-summer class offers students the opportunity to paint museum garden views in oil. Paint in the galleries on rainy evenings. Instructor: Susan Gray Bé. \$140, CMA members \$100.

Duccio's Temperas, Michelangelo's Inks, and More: Materials of the Old Masters

Four Wednesdays, July 7–28, 6:00–8:30.

Ever wonder how Giotto made tempera? Where they got pastels before art supply stores? Learn to make inks, pastels, and temperas, using materials that would have been available to early artists.

Instructors: Frank Isphording and Debbie Apple-Presser. \$150, CMA members \$115.

All-day Painting Workshops

July 11 and August 15 (oil) and June 27 and July 18 (acrylic), 10:30–4:00.

Paint for an intense full day to learn basic techniques (supplies included). Instructor: Nathan Wasserbauer. \$90, CMA members \$40; supply fee of \$10 paid at registration.

Clay Studio Intensive

Four Wednesdays, August 4–25, 6:30–8:30.

A tour through ceramic techniques and tricks designed to take the novice or advanced student to new levels of excellence. Instructor: Kelly Palmer. \$160, CMA members \$125.

Seasonscapes

Fridays, September 3–October 8, 10:00–12:30 or 6:00–8:30.

Paint museum garden views in oil. Learn to balance color, pattern, and contrast, while achieving form and considering perspective. Instructor: Susan Gray Bé. \$140, CMA members \$100.



Family Workshops

All family workshops are free, hands-on, and designed for the entire family.

Sunday Fundays

Three Sundays, June 20, July 18, and August 15, 1:30–4:30.

Start with a mini-highlights tour at 1:30, then attend a 2:00 Family Express workshop. June 20: *Monet's Garden*. Come see what's "in bloom" in this free workshop inspired by the art of Claude Monet (co-sponsored by the Cleveland Hearing and Speech Center). July 18: *The Quilts of Gee's Bend*. Colorful quilt patterns are the inspiration for this free family workshop. August 15: *Summer Breeze*. Join us as we put the warm breezes of summer to good use, creating artworks that float and fly.

Look! Listen! Dance!

Tuesday, June 29, 3:30.

New York Historical Dance Company performers Dorothy Olsson and Kaspar Mainz (see p. 21 for June 30 concert event) teach young audiences about movement, expression, and costume in Renaissance dance. All ages welcome; those under 15 must be accompanied by an adult. "Dorothy Olsson, through her graceful and elegant dance performances, has created superb contexts for the art taught within Museum Family Programs" –*The Metropolitan Museum of Art*. \$5; limit 60.

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

Museum Art Classes

Right: Jessie T. Pettway, Bars and string-pieced columns (1950s, cotton, 241 x 193 cm, Collection of the Tinwood Alliance)

Two choices for summer sessions! Tuesdays and Thursdays, June 29–July 29, or Saturdays, June 26–July 31. Morning or afternoon classes available. Call 216–707–2182 to request a brochure.

Theater Arts Camp

Theater Arts Camp is presented in collaboration with Professional Flair/Dancing Wheels, Ohio Arts Council, Cleveland Foundation, Browns Foundation, Invacare, National Endowment for the Arts, Ohio Arts Council, Met Life, and Toyota Foundation.

Weekdays, August 2–13, 10:00–1:00. Free public performance Saturday, August 14, 1:00. The ninth annual Theater Arts two-week camp is open to children 8–14 with and without disabilities. This year's theme is *Journey to Asia*. Working at the museum and the Dancing Wheels dance studio, participants develop an original play—producing all the costumes, scenery, and music based on works of art in the museum—and then perform it in Gartner Auditorium. Classes are under the direction of Cheryl Marvec and associate director Margaret Carlson. Workshop participation fee is \$220 (\$10 discount for museum members; some financial assistance is available). Advance registration and fee required. Call 216–432–0306.

Circle Sampler Camp

This weeklong, all-day camp allows students to sample ten University Circle institutions. Choose from four sessions: Students entering grades 1–3, week of June 14 or June 21; grades 4–6, week of July 19 or July 26. Call the Cleveland Museum of Natural History at 216–231–4600, ext. 214, for fees and information. Advance registration and fee required.

A PATCHWORK OF QUILT EVENTS

Quiltmaking Workshops

Choose one session: Wednesdays, June 16–July 14, 6:00–8:30, or Wednesdays, July 28–August 25, 6:00–8:30.

Instructor: Sonja Tugend, quilt artist, Chagrin Falls, Ohio. Learn techniques to create contemporary quilts. \$140, CMA members \$100. Limited availability.

Meet the Quilters

Friday, June 25, 6:30.

Join the Friends of African and African-American Art at a reception welcoming the quilters of Gee's Bend. FAAA members \$25, others \$35; call the Ticket Center.

Gee's Bend Quilters Roundtable

Sunday, June 27, 2:00.

Moderator, Dee Perry of WCPN Ideastream, with quilters from Gee's Bend. First-come, first-served; members priority seating until 1:45 (must show membership card for priority entry).

Public Exhibition Tours

Wednesdays, June 30, July 28, and August 4, 6:30; Saturday, July 10, 1:30; and Sunday, August 21, 1:30 (exhibition tickets required).

African-American Quilting: What Is It?

Sunday, July 18, 1:30.

Marlene O'Bryant-Seabrook, educator and fiber artist, Charleston, North Carolina.

Family Express Workshop

Sunday, July 18, 2:00–4:30.

Colorful quilt patterns are the inspiration for this family workshop.

Show-and-Tell

Sundays, July 18 and August 15, 2:30.

Oberlin quilt historian and author Ricky Clark, with Marlene O'Bryant-Seabrook (July) and Carolyn L. Mazloomi (August). Visitors are encouraged to bring one or two quilts for identification.

Faith Ringgold: More Than 30 Years

Sunday, July 25, 1:30.

Faith Ringgold, professor of art at the University of California, San Diego, surveys her career as a painter, sculptor, performance artist, and writer from the early 1960s to the present. Sponsored by the Womens Council. \$15, CMA members \$10, students \$5. Q&A and book signing follows.

The Past Is Prologue for Textile Artists of the 21st Century

Friday, July 30, 7:00.

Rebecca Stevens, consulting curator of contemporary textiles, Textile Museum, Washington, DC. Sponsored by the Textile Art Alliance.

Beginning the Freedom Quilting Bee

Wednesday, August 11, 6:30.

Rev. Francis X. Walter, founder of the Freedom Quilting Bee Cooperative.



From the Country to the City: History of African-American Quilts

Sunday, August 15, 1:30.

Carolyn L. Mazloomi, artist, author, historian, and founder of the Women of Color Quilters Network, West Chester, Ohio.

Family Quilting Day

Sunday, August 22, 2:00–4:30.

Demonstrations by Textile Art Alliance members and make-and-take-it activities. Appropriate for children over age 7 and adults.

Susan Shie's Outsider Art Quilts

Wednesday, August 25, 7:00.

Quilt artist Susan Shie, Wooster, Ohio. Sponsored by the Textile Art Alliance.

Quilt Samplers Workshop

Thursday, August 26, 9:00–5:00.

Quilt artist Susan Shie, Wooster, Ohio. Sponsored by the Textile Art Alliance. Fee (contact Sharon Markovic, 216–447–8581).

Celebration of Freedom Family Day

Saturday, September 11, 1:00–4:00.

Hands-on art projects, gallery tours, performances, and more.

Exhibition: Focus Fiber 2004

August 1–September 10 at Artists Archives of the Western Reserve, 1834 E. 123rd Street, Cleveland, 216–721–9020. The regional juried exhibition is sponsored by the Textile Art Alliance; Rebecca Stevens, consulting curator of contemporary textiles at the Textile Museum in Washington, DC, is guest juror (see July 30 lecture). Opening reception: Sunday, August 1, 2:00–4:00.

Focus Fiber Tour

Saturday, August 28, 1:00.

Kathleen Van Meter, Textile Art Alliance member, leads a free tour of the exhibition at the Artists Archives of the Western Reserve.

Lectures and Demonstrations

Painting Demonstration

Friday, June 18, 6:30–8:30 and Saturday the 19th, 1:00–4:30, interior garden court.

Painter Steven Seward demonstrates the use of thin oil glazes, a technique similar to those used by Project 244 artist Kelly McLane.

Ten Years of Art on the Net

Friday, June 18, 7:00.

Steve Deitz, freelance curator, curatorial fellow at the Walter Phillips Gallery at the Banff Center, Canada, and former curator of new media at the Walker Art Center. As the computing network increasingly reaches into the physical world and computational devices become more embedded in daily life, Deitz discusses how artists are exploring these new horizons.

It's Alive! Creating and Animating 3D Characters

Friday, July 16, 7:00.

Dave Fleischer, animation professor at the Cleveland Institute of Art, demystifies the process of creating and animating 3D characters.

Escaping Landscapes: Kelly McLane and Urban Sprawl

Saturday, July 24, 2:00.

Augusto Bordelois of ParkWorks discusses McLane's work in Project 244. This talk is given in association with the exhibition *Kelly McLane: My Blue-Green Algae*.

The Art of Leonardo: The Da Vinci Code Deciphered

Sunday, August 1, 2:00.

Jeannine O'Grody, curator of European Art at the Birmingham Museum of Art and an Italian Renaissance art scholar, separates fact from fiction regarding Leonardo Da Vinci's art in *The Da Vinci Code*, Dan Brown's best-selling novel. \$15, CMA members \$10.

Lecture Courses

Destination Art History: Great Buildings from East and West

Six Wednesdays, June 16–July 21, 6:30–8:00.

The most famed buildings ever created: *Chartres Cathedral*; *Buddhist Temples in Japan: Byodoin and Kofukuji*; *Emperor Qianlong's Palaces in Beijing*; *The Taj Mahal and the Emperors of India*; *The Vatican*; and *Versailles*. \$175, CMA members \$125. Individual sessions \$30, CMA members \$20.

History of Tibetan Art: Focus Central Valley

Wednesdays, August 18–September 1, 6:30–8:00.

Art and architecture of the Central Valley of Tibet. Instructor: Seema Rao. \$60, CMA members \$40. Individual session tickets \$30, CMA members \$20. August 18, *Introduction to Tibetan Art and Architecture*; August 25, *Focus Sculpture and Architecture*; September 1, *Focus Painting: Thangkas and Wall Adornment*.

PERSONAL FAVORITE

"We feel that the education art collection is one of the museum's best-kept secrets," says Michael Starinsky, associate director of Art to Go. "It holds roughly 15,000 objects and spans more than 5,000 years of human history." Some of these objects came into the museum's collection in 1913, three years before the museum opened its doors, an early indication of the institution's commitment to education. "The collection contains a lot of objects that were not fashionable at the time that they were acquired, but now many are extremely desirable. Some have found their way into the museum's galleries.

"These Bornean baby carriers are real treasures. Baby carriers are found in cultures around the world, but I've never seen ones so ornate or so eclectic as these. They're adorned with thousands of glass beads in what's known as an *aso* pattern, a protective dragon

AIA Lecture Videos

Wednesdays, June 2–August 25, 5:00.

Videotapes of lectures presented at the museum during the previous year. *Minting Identity: The Invention of Coinage in Magna Graecia*, June 2 and July 28 (John Papdopoulos); *The Serpent and Alligator Mounds in Southern Ohio*, June 9 and August 4 (Bradley Lepper, Ohio Historical Society); *Hunters and Herders on the Great Hungarian Plain, 4500–4000 BCE*, June 16 and August 11 (Richard Yerkes, OSU); *Quest for Eternity: Chinese Archaeological Discoveries*, June 23 and August 18 (Marjorie Williams); *Hidden Rio-Bec in the Maya Area*, June 30 and August 25 (Jack Sulak, Cleveland Archaeological Society); *Petra and the Nabateans*, July 7 (Nabil Khairy); *The Archaeology of Sri Lanka, Past and Present*, July 14 (Nancy Wilkie, Carleton College); and *Coming of Age in Ancient Greece: Images of Childhood from the Classical Past*, July 21 (Jenifer Neils, CWRU).

Baby carriers, mid 20th century, Borneo (wood, shells, glass beads, bear teeth, brass, The Harold T. Clark Educational Extension Fund, Education Art Collection 1989.1001, 1002). For more information about the education collection or the Art to Go program, call 216-707-2161.



motif, and with dangling heirloom objects like bear teeth, brass bells, and carved shells that were passed down to the mother by relatives and clansmen. I really like that they were intentionally scary to ward off evil spirits and keep the child's soul close to the mother.

"From an educational standpoint, they tell a great story of the people, the traditions, and the place from which they come. These won't be on view any time soon, unfortunately, but will make great installation pieces in the museum's expanded galleries."

Gallery Talks

Subtle interplay of pencil and paint: detail of Kelly McLane's *My Blue-Green Algae* [Fluke] (2004, oil and graphite on canvas over panel, Courtesy of the artist and Angles Gallery, Los Angeles)



Adolphe Braun's *Trophée de Chasse*, from about 1865 was the inspiration for the exhibition *Trophies of the Hunt* (carbon print, Andrew R. and Martha Holden Jennings Fund 1985.144). Hear Cathleen Chaffee's talk on July 28.

1:30 daily plus Thursdays at 2:30, Saturdays and Sundays at 3:00, and Wednesday evenings at 6:00. Talks for parents whose children are in museum art classes run Tuesdays at 10:30 while classes are in session. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

Signed Lectures Return!

Once again, on the first Sunday of each month, an ASL interpreter will sign the 1:30 highlights tour.

Kelly McLane:

My Blue-Green Algae

Wednesdays, June 2, 1:30, July 7 at 6:00, and August 11 at 1:30.

Karen Levinsky

Highlights from the Gill and Tommy LiPuma Collection

Wednesday, June 2, 6:00.

Frank Isphording

Sacred and Profane

Thursday, June 3, 2:30.

Frank Isphording

East Asian Art

Friday, June 4, 6:00.

Jean Graves*

Family Ties

Wednesday, June 9, 6:00.

Sandra Littman, docent

Mythological Creatures

Thursday, June 10, 2:30.

Saundy Stemen

Asia in the West

Friday, June 11, 6:00.

Seema Rao*

Materials of the Artist

Thursday, June 17, 2:30.

Debbie Apple-Presser

Asia in the West

Friday, June 18, 6:00.

Jean Graves*

Ages of Bronze

Wednesday, June 23, 6:00.

Pete Dobbins, docent



Who Did Your Hair?

Hairstyles in Art

Thursday, June 24, 2:30.

Debbie Apple-Presser

Great Spanish Art at the CMA

Tuesday, June 29, 10:30.

George McCann, docent

Egyptian Gods

Thursday, July 1, 2:30.

Frank Isphording

Into the Light

Tuesday, July 6, 10:30.

Anne Berk, docent

Time and Motion

Thursday, July 8, 2:30.

Frank Isphording

Marilyn, Camille, and Romaine: Women in Art

Tuesday, July 13, 10:30.

Linda Friedman, docent

Modern American Masters:

Highlights from the Gill and Tommy LiPuma Collection

Wednesday, July 14, 1:30.

Debbie Apple-Presser

Trading Spaces:

A Look at Landscapes

Wednesday, July 14, 6:00.

Caroline Folkman, docent

History of the Smile

Thursdays, July 15 and August 5, 2:30. Debbie Apple-Presser

A New Yorker Revisits the Big Apple

Tuesday, July 20, 10:30.

Gail Garon, docent

Egyptian Art

Thursday, July 22, 2:30.

Saundy Stemen

The Renaissance:

A Time of Change

Tuesday, July 27, 10:30.

Mary Ann Stepka-Warner, docent

Rhapsody in Blue

Wednesday, July 28, 6:00.

Maya Hercherbergs, docent

Trophies of the Hunt

Wednesday, July 28, 7:00.

Cathleen Chaffee

Early Christian and Byzantine Art

Thursday, July 29, 2:30.

Saundy Stemen

New York, New York:

My Home Town

Wednesday, August 11, 6:00.

Jackie Speiler, docent

Indian Art

Thursday, August 12, 2:30.

Frank Isphording

Gothic to Early Renaissance Art

Thursday, August 19, 2:30.

Frank Isphording

History and Mystery:

The Story of Glass

Wednesday, August 25, 6:00.

Robin Ritz, docent

Contemporary Landscapes

Thursday, August 26, 2:30.

Karen Levinsky

* Presented in association with The Buddha Project exhibition at the Cleveland State University art gallery, Jeanne Grossetti, curator. CMA



Carnevale! Festival of World Music and Dance

Purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at clevelandart.org/carnevale.

Hear some of the world's most engaging performing artists. Subscriptions save you up to 30% off the full ticket price.

Vusi Mahlasela: The Voice

Friday, June 18, 7:30.

"Blessed with a spectacular tenor, a voice [that's] so hauntingly expressive and so rhythmically agile" —*The Washington Post*. His South African countrymen call Vusi Mahlasela simply The Voice. Prominently featured in the celebrated film *Amandala*, and at Nelson Mandela's inauguration, he is one of a kind. \$24 and \$22, CMA members \$21 and \$19.

Wynton Marsalis

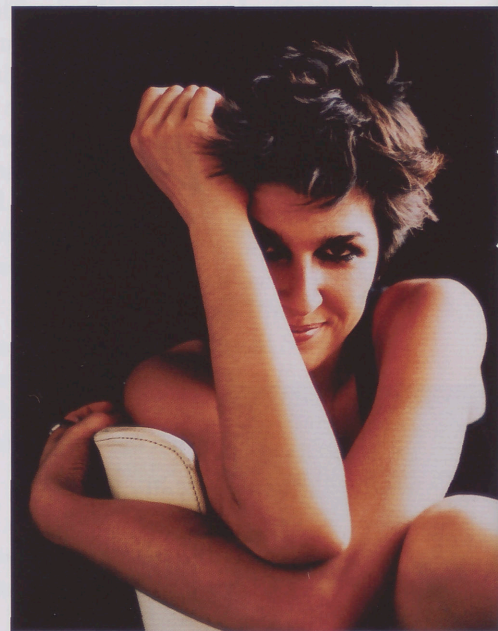
Monday, June 28, 7:00.

"Marsalis continues to define great musicmaking" —*San Francisco Examiner*. A fixture on the American cultural scene, jazz great Wynton Marsalis is the winner of eight Grammy awards for his jazz and classical recordings and the first jazz musician to win the Pulitzer Prize in music (1997) for his epic oratorio on the subject of slavery, *Blood on the Fields*. \$40 and \$35, CMA members \$35 and \$30.

Inti-Illimani

Friday, July 2, 7:30.

"Few Latin American acts can rival the Chilean group in terms of the sheer beauty of its sound" —*Los Angeles Times*. For over three decades Inti-Illimani's music has intoxicated audiences around the globe, expressing traditional Latin American roots through more than 30 wind, string, and percussion instruments. Their delightful synthesis of instrumentals and vocals captures sacred places, carnivals, daily lives, loves, and pains that weave an extraordinary cultural mural. Cleveland debut. \$24 and \$22, CMA members \$21 and \$19.



Cibelle: New Brazilian Music

Friday, July 23, 7:30.

"Entirely intoxicating . . . summer albums don't come any better than this" —*Time Out New York*. Young, beautiful, and Brazilian, Cibelle is the captivating new voice of the Sao Paulo scene. Her gorgeous voice was first heard on *Sao Paulo Confessions*. She won the BBC Radio award for best new voice in 2004 and has received critical and popular acclaim throughout Europe. Ohio debut. \$24 and \$22, CMA members \$21 and \$19.



Huun-Huur-Tu: The Throat-Singers of Tuva

Friday, July 16, 7:30.

"It is unfamiliar yet very accessible, an otherworldly but deeply spiritual music that is rooted in the sounds of nature" —*The Chicago Tribune*. The overtone singing of these remarkable musicians is unlike anything you have heard, transporting the audience to a musical landscape that is at once spine-tinglingly beautiful, haunting, and hypnotic. Performing in nearly every European country and all over North America, Huun-Huur-Tu has emerged as the leading international representative of the outstanding musical culture of the South Siberian republic of Tuva. Cleveland debut. \$24 and \$22, CMA members \$21 and \$19.



Below: Wynton Marsalis
Right: Throat-Singers of Tuva
Above right: Cibelle
Facing page: Natalie MacMaster

Kékélé: Congo Rumba

Friday, July 30, 7:30.

"Delicious melodies, inspired and original arrangements, faultless and non-indulgent playing, scalp-tin-gling voices" —*BBC Radio*. Kékélé's swinging and sexy music, with percolating percussion, honey voices, and glorious guitars, is augmented by accordion, woodwinds, and charanga-like fiddles. Taking off from Cuban rumbas, the music is graceful and sophisticated to modern ears. Ohio debut. \$24 and \$22, CMA members \$21 and \$19.

Pink Martini

Friday, August 6, 7:30.

"Breathtaking . . . the band moves gracefully between such genres as Cuban rumbas and French café tunes" —*The New Yorker*. Nominated twice for France's Victoires de la Musique awards, Pink Martini blends influences from Cuban rumbas to classical chamber music, from Parisian café tunes to foreign film soundtracks, creating music unabashedly sensuous and vibrant with intelligence. The ten-member ensemble's debut album, *Symphonique*, has sold over 650,000 copies worldwide and has landed at the number 10 slot on *Billboard's* Top Internet Sales list. Only one show: don't miss it. Ohio debut. \$30 and 27, CMA members \$27 and \$25.

Natalie MacMaster

Friday, August 27, 7:30.

"A combustible virtuoso . . . She dances as exuberantly as she plays" —*The Washington Post*. Natalie MacMaster has won 11 East Coast Music Awards, including 2002 Entertainer of the Year. She's been named Fiddle Player of the Year the past five consecutive years by the Canadian Country Music Awards, won two Juno Awards (Canada's Grammy), and has been nominated for a Grammy Award as well. MacMaster has shared the live performance stage with acts ranging from Carlos Santana to the Chieftains, Paul Simon to Luciano Pavarotti, Alison Krauss to Mark O'Connor, and dozens of world-class symphony orchestras. "Pure musical wizardry" —*Los Angeles Times*. \$30 and 27, CMA members \$27 and \$25.



Classical Music

The Music of Antonín Dvořák (1841–1904)

Wednesday, June 9, 7:30.

The Cavani String Quartet with cellist Richard Aaron, keyboardist Karel Paukert, soprano Cynthia O'Connell, and bass Michael McMurray perform in observance of the 100th anniversary of the composer's death. The famed Bohemian wrote magically luminous works. Hear the rarely performed Four Sacred Songs, Op. 19 a/b; Preludes and Fugues for organ; Bagatelles, Op. 47, for two violins, cello, and harmonium; String Quartet No. 12 in F major, Op. 96, "American." \$15, CMA and Musart Society members and seniors \$10, students \$5.

The Music of Frederick Koch

Wednesday, June 23, 7:30.

We observe the Cleveland composer's 50-year career with a retrospective of his works featuring area performers.

Music for 300 Strings:

Lute Festival 2004 Concert

Wednesday, June 30, 7:30.

Renaissance and Baroque works performed in an all-faculty concert from the Lute Society of America's second biannual festival held at CWRU, with soprano Ellen Hargis and lutenists Paul Beier, Nigel North, Robert Barto, Ronn McFarlane, Catherine Liddell, and Jacob Heringman. The concert also features authentically choreographed Late Renaissance dances performed in costume by the New York Historical Dance Company duo of Dorothy Olsson and Kaspar Mainz, accompanied by the Venere Lute Quartet (see family program on p. 16). Co-sponsored by the museum and the Lute Society of America. \$15, CMA and Musart Society members and seniors \$10, students \$5.



New York
Historical Dance
Company



Cavani String Quartet

The New Eclecticism: Piano Music from Israel (lecture/recital)

Dror Biran, piano

Wednesday, July 21, 7:30.

The eminently talented Israeli pianist offers a program of new piano works by Israeli composers.

Lotsa lutes



Organ Plus: Karel Paukert, organ with Lenora-Marya Anop, violin

Wednesday, August 25, 7:30.

Violinist Lenora-Marya Anop joins the CMA curator in a program of works by Ralph Vaughn Williams, Franz Liszt, Bedřich Antonín Wiedermann, Gregory D'Alessio, and others.



FILM

Movies for Summer Evenings

Panorama admission vouchers, in books of ten, are available for \$40, CMA members \$30. Visit online at clevelandart.org/panorama.

An assortment of classic and contemporary films you won't see anywhere else. Unless noted, admission \$7, CMA members \$5, students and seniors 65 & over \$3.

Filmmaker in person!

Nosey Parker

Friday, June 4, 7:00.

(USA, 2003, color, 35mm, 104 min.) directed by John O'Brien, with Fred Tuttle. Vermont filmmaker John O'Brien attends tonight's screening of his new comedy about a young New York City couple who move into their Vermont dream house, but clash with the eccentric locals. Cleveland premiere. Special admission \$8, CMA members, students, and seniors 65 & over \$6; no Panorama vouchers.

Speedo

Wednesday, June 9, 8:00.

(USA, 2003, color, Beta SP, 80 min.) directed by Jesse Moss. "The Citizen Kane of demolition derby films" —*Films in Review*. A smashing look at the racing career and disintegrating family life of demolition-derby champ Ed "Speedo" Jager. Cleveland premiere.



the gods of times square

Ed "Speedo" Jager



An Evening with the Angry Filmmaker

Friday, June 11, 7:00.

(USA, 1989–94, color, 16mm & 35mm on Beta SP, approx. 120 min.) directed by Kelley Baker. Why is this guy from Portland, Oregon so mad? Find out when Baker, Gus Van Sant's sound designer, rants about the state of cinema and shows a program of humorous and truly independent short films made early in his career, with subjects ranging from cars to family vacations to fatherhood. Special admission \$8, CMA members, students, and seniors 65 & over \$6; no Panorama vouchers.

Rare Films from the Baseball Hall of Fame

Wednesday, June 16, 7:00.

(USA, 1898–1970s, color/b&w, Beta SP, approx. 120 min.) Dave Filipi of the Wexner Center presents a program of diamond rarities, including the earliest known baseball footage (1898) plus commercials, trailers, newsreels, and other curiosities. See such greats as Jackie Robinson, Mickey Mantle, and the Indians' Bob Feller, Rocky Colavito, and Herb Score. Special thanks to Jeremy Jones, National Baseball Hall of Fame.

Funny Ha Ha

Friday, June 18, 7:00.

(USA, 2003, color, 16mm, 90 min.) directed by Andrew Bujalski. This acclaimed, low-budget comedy-drama follows Marnie, a 23-year-old college graduate living alone in Boston. Cleveland premiere.

the gods of times square

Wednesday, June 23, 7:00.

(USA, 1999, color, Beta SP, 112 min.) directed by Richard Sandler. This time capsule captures the religious zealots and sidewalk philosophers who used to preach and pontificate in Times Square, before being displaced by Disney. Winner of the Audience Award at the Rotterdam Film Festival. Cleveland theatrical premiere.

Passionada

Friday, June 25, 7:00.

(USA, 2003, color, 35mm, 108 min.) directed by Dan Ireland, with Sofia Milos, Emmy Rosum, and Jason Isaacs. In New Bedford, Massachusetts, a widowed Portuguese fado singer falls in love with a British con man. Soulful romantic comedy. Cleveland theatrical premiere.

Carlos Castaneda:

Enigma of a Sorcerer

Wednesday, June 30, 7:00.

Friday, July 2, 7:00.

(Britain, 2004, color, DVD, 91 min.) directed by Ralph Torjan. The man whom *Time* magazine dubbed "the grandfather of the New Age movement" is the subject of this new documentary. But was the shaman author of the "Don Juan" books a genius, cult leader, or fraud? Cleveland premiere.

Rare Birds

Wednesday, July 7, 7:00.

Friday, July 9, 7:00.

(Canada, 2001, color, 35mm, 99 min.) directed by Sturla Gunnarsson, with William Hurt and Molly Parker. A desperate restaurateur invents news of a rare-bird sighting in order to lure customers to his failing establishment on the remote Newfoundland coast. Crowd-pleasing comedy. Cleveland theatrical premiere.

The Umbrellas of Cherbourg

Wednesday, July 14, 7:00.

(France, 1964, color, subtitles, 35mm, 91 min.) directed by Jacques Demy, with Catherine Deneuve. Celebrate Bastille Day with this haunting, candy-colored musical in which all the dialogue is sung to music by Michel Legrand. New print; Cleveland revival premiere.

Right:
My Flesh and
Blood
Below:
The Hebrew
Hammer



Filmmaker and star in person!

Pretend

Friday, July 16, 7:00.

(USA, 2003, color, Beta SP, 75 min.) directed by Julie Talen. Oberlin teen Nora Stewart stars as an imaginative nine-year-old who stages the kidnapping of her little sister to keep her parents from divorcing. Talen and Stewart answer audience questions after the show. Special admission \$8, CMA members, students, and seniors 65 & over \$6; no Panorama vouchers.

The Hebrew Hammer

Wednesday, July 21, 7:00.

Friday, July 23, 7:00.

(USA, 2003, color, 35mm, 85 min.) directed by Jonathan Kesselman, with Adam Goldberg, Andy Dick, and Mario Van Peebles. In this funny riff on 1970s blaxploitation films, a street-smart Jewish superhero joins forces with the Kwanzaa Liberation Front to save the non-Christian year-end holidays from a mad, murderous Santa Claus. Cleveland premiere.

Made-Up

Wednesday, July 28, 7:00.

Friday, July 30, 7:00.

(USA, 2002, color, 35mm, 96 min.) directed by Tony Shalhoub, with Brooke Adams, Tony Shalhoub, and Gary Sinise. A middle-aged woman whose husband has left her for a young woman reluctantly agrees to let her cosmetologist daughter give her a makeover. "A clever, intricate comedy" —*New York Times*. Cleveland premiere.

Ghostlight

Wednesday, August 4, 7:00.

Friday, August 6, 7:00.

(USA, 2001, color, 35mm, 80 min.) directed by Christopher Herrmann, with Richard Move, Ann Magnuson, Deborah Harry, and Mark Morris. Dancer Richard Move impersonates Martha Graham in this amusing, impressionistic portrait of the legendary dancer and choreographer. Cleveland premiere.



My Flesh and Blood

Wednesday, August 11, 7:00.

(USA, 2003, color, 35mm, 84 min.) directed by Jonathan Karsh. Susan Tom, adoptive mother of ten severely disabled children of various ages, is the inspiring subject of this superb documentary, a multiple prizewinner at Sundance.

Piccadilly

Wednesday, August 18, 7:00.

Friday, August 20, 7:00.

(Britain, 1929, b&w, silent with recorded music, 35mm, 108 min.) directed by E. A. Dupont, with Anna May Wong. A sexy Chinese woman working as a nightclub dishwasher turns dancer and becomes the toast of Jazz Age London. New, restored print!

How to Draw a Bunny

Wednesday, August 25, 8:00.

Friday, August 27, 7:00.

(USA, 2002, color, Beta SP, 90 min.) directed by John W. Walter. Ray Johnson (1927–1995), an eccentric and unclassifiable artist and prankster, is the subject of this witty, fascinating documentary. A pioneer in the fields of collage, performance art, and mail art, Johnson apparently committed suicide in 1995—an act that, in retrospect, seems to have been his final opus. Famous artists reflect on his genius, but can't solve the puzzle. Cleveland premiere.



Dennis James Accompanies The Man Who Laughs

Friday, August 13, 7:00.

(USA, 1928, b&w, silent, 35mm, 110 min.) directed by Paul Leni, with Conrad Veidt, Mary Philbin, and Olga Baclanova. Internationally known silent film organist Dennis James returns to the museum to accompany this lavish, expressionistic horror film and costume melodrama based, like *The Hunchback of Notre Dame*, on a Victor Hugo novel. Set in 17th-century England, the film focuses on Gwynplaine (Conrad Veidt of *The Cabinet of Dr. Caligari* and *Casablanca*), a nobleman's son whose mouth was carved into a grotesque, permanent grin when he was a child. (The ever-smiling character inspired Batman's nemesis, the Joker.) Though Gwynplaine makes his living as an attraction in a traveling circus, he gets embroiled in court intrigue and falls for a blind girl who is ignorant of his disfigurement. The 35mm archive print is courtesy of the Library of Congress; special thanks to Mike Mashon. Special admission \$10, CMA members, students, and seniors 65 & over \$8; no Panorama vouchers.



Members Events

Members Preview Days for *The Quilts of Gee's Bend* are Friday, June 25, 2:00–5:00 and Saturday, June 26, 10:00–5:00. The party is June 26, 7:00–9:30.

Cleveland Collects! Is It Treasure? Membership has its

benefits! Tuesday, September 28, brings a new event hosted by the curatorial and membership departments and the Womens Council. Curators from the museum and appraisers from Sotheby's in New York offer values and informed

opinions about your object. Watch your mail for details in June. This single event replaces the monthly "curatorial consultations" for the rest of 2004. For more information, call the Cleveland Collects hot line only at 216-707-2590.

Womens Council Special Event

Faith Ringgold: More Than 30 Years

Sunday, July 25, 1:30.

Faith Ringgold, professor of art at the University of California, San Diego, surveys her career as a painter, sculptor, performance artist, and writer from the early 1960s to the present. Sponsored by the Womens Council. \$15, CMA members \$10, students \$5. Q&A and book signing follows.



Members Audit CWRU Classes

For \$100, CMA members may sit in on these Case Western Reserve University art history classes. Register through the Ticket Center.

Summer:

History of Photography

ARTH 284 Mondays, Tuesdays, Wednesdays, June 15–July 27, 9:15–11:15.

Instructor: Michael Weil, Ph.D. candidate, CWRU

Fall (classes begin August 23):

Ancient Greek Athletics

ARTH 228 Auditors on Tuesdays only, 1:15–2:30. Instructor: Jenifer Neils

Art in the Age of Discovery

ARTH 250 Mondays, Wednesdays, Fridays, 2:00–2:50. Instructor: Ed Olszewski

American Art and Culture before 1900

ARTH 270 Tuesdays and Thursdays, 2:45–4:00. Instructor: Henry Adams

16th-century Italian Art

ARTH 353/453 Mondays, Wednesdays, Fridays, 11:30–12:20. Instructor: Ed Olszewski

Neoclassicism to Realism

ARTH 381/481 Mondays and Wednesdays, 12:30–1:45. Instructor: Anne Helmreich

Renaissance Art in Northern Europe

ARTH 360/460 Tuesdays and Thursdays, 10:00–11:15. Instructor: Catherine Scallen

Donation Supports Sign-Language Tours

Two years ago, budget constraints forced the museum to discontinue monthly American Sign Language (ASL) gallery tours. Karen Fifer Ferry, a museum member and Cleveland Hearing & Speech Center (CHSC) board member, noticed immediately. Conversant in ASL, she had been impressed when she saw Anita Peeples, the museum's former ASL interpreter, lead a tour in 2002. After learning of the ASL program's funding needs, Karen and her husband, John, investigated the situation and decided to donate funds to bring ASL tours back to the museum—and not just tours, but Anita Peeples as well (who will lead most tours).

Karen also enlisted Sue Bungard, director of community services for the deaf and hard of hearing at CHSC, to help spread the word about the museum's reinstated tours.

Beginning June 6, the ASL interpreter tours will be held on the first Sunday of each month, with adjustments made for holidays. In addition, CHSC will donate ASL interpreters for the Family Tour and Family Express on Father's Day, June 20. Thanks to John and Karen Fifer Ferry, an interpreter's hands and face will once again offer an important way to bring people and art together.

Special thanks to

Cleveland
Hearing & Speech
center



IN THE STORE



New Logo Products

The museum has a new graphic identity program and a number of new logo products, including coffee mugs, hats, T-shirts, mouse pads, umbrellas, and more. Stop in the store and check out the selection.

To see more CMA products, please visit our online store at www.clevelandart.org.



JUNE

S M T W T F S
1 2 3 4 5
6 7 8 9 10 11 12
13 14 15 16 17 18 19
20 21 22 23 24 25 26
27 28 29 30

- T Tickets required
- \$ Admission charge
- R Reservation required
- P Parade-related event; fees vary; see specific listings
- ✓ Sign-language interpreter

1 Tuesday
Highlights Tour
1:30

2 Wednesday
Gallery Talk
1:30 Kelly McLane:
My Blue-Green
Algae
AIA Video 5:00
Coinage in Magna
Graecia. John
Papadopoulos
Courtyard Music
5:30 Sammy
DeLeon (salsa)
Gallery Talk
6:00 *Modern*
American Masters:
Highlights from the
Gill and Tommy
LiPuma Collection

3 Thursday
Highlights Tour
1:30
Gallery Talk
2:30 *Sacred and*
Profane

4 Friday
Highlights Tour
1:30
Courtyard Music
5:30 JT3 (jazz)



Vusi Mahlasela:
The Voice

Gallery Talk 6:00
East Asian Art
Basic Parade
Workshop 6:00–
9:00 P
Film 7:00 *Nosey*
Parker. Filmmaker in
person! \$

5 Saturday
Special Parade
Workshop 10:00–
12:30 *Batik* P
Special Parade
Workshop 10:00–
12:30 *Stilt dancing*
(novice) P
Basic Parade
Workshop 1:30–
4:30 P
Special Parade
Workshop 1:30–
4:30 *Stilt dancing*
(advanced) P
Highlights Tours
1:30 and 3:00

6 Sunday
Highlights Tours
1:30 ✓ and 3:00
Basic Parade
Workshop 1:30–
4:30 P

8 Tuesday
Highlights Tour
1:30

9 Wednesday
Highlights Tour
1:30
AIA Video 5:00
Serpent and Alligator
Mounds in Ohio.
Bradley Lepper
Courtyard Music
5:30 *Grupo Fuego*
(salsa)
Gallery Talk 6:00
Family Ties
Concert 7:30 *The*
Music of Dvořák \$
Film 8:00
Speedo \$

10 Thursday
Highlights Tour
1:30
Gallery Talk 2:30
Mythological
Creatures

11 Friday
Highlights Tour
1:30
Courtyard Music
5:30 Trisha O'Brien
(contemporary jazz)
Gallery Talk 6:00
Asia in the West
Film 7:00 *An*
Evening with the
Angry Filmmaker \$

Angry filmmaker
Kelley Baker

12 Saturday
Parade the Circle
Celebration
11:00–4:00
Highlights Tours
1:30 and 3:00

13 Sunday
Highlights Tours
1:30 and 3:00
15 Tuesday
Highlights Tour
1:30

16 Wednesday
Highlights Tour
1:30
AIA Video 5:00
The Great Hungar-
ian Plain. Richard
Yerkes
Courtyard Music
5:30 *Figurehead*
(acoustic rock)
Highlights Tour
6:00
Studio Class
Begins 6:00–8:30
Quiltmaking R \$
Great Buildings
Lecture 6:30–
8:00 *Chartres*
Cathedral R \$
Film 7:00 *Rare*
Films from the Base-
ball Hall of Fame \$

17 Thursday
Highlights Tour
1:30
Gallery Talk 2:30
Materials of the Artist

18 Friday
Highlights Tour
1:30
Courtyard Music
5:30 *George Foley*
Quintet (jazz)
Gallery Talk 6:00
Asia in the West
Adult Studio
Class Begins
6:00–8:30 *Jewelry*
Making R \$
Painting Demon-
stration 6:30–
8:30 *Stephen*
Seward
Film 7:00 *Funny*
Ha Ha \$
Lecture 7:00 *Ten*
Years of Art on the
Net. Steve Deitz
Carnevale Con-
cert 7:30 Vusi
Mahlasela \$



19 Saturday
All-day Drawing
Workshop 10:30–
4:00 R \$
Painting Demon-
stration 1:00–
4:30 *Stephen*
Seward
Highlights Tours
1:30 and 3:00
20 Sunday
Highlights Tours
1:30 and 3:00
Family Mini-
Highlights Tour
1:30 ✓
Family Express
2:00–4:30 *Monet's*
Garden ✓

22 Tuesday
Highlights Tour
1:30

23 Wednesday
Highlights Tour
1:30
AIA Video 5:00
Chinese Archaeo-
logical Discoveries.
Marjorie Williams
Courtyard Music
5:30 *The Cleveland*
Trumbadors (salsa)
Great Buildings
Lecture 6:30–8:00
Buddhist Temples in
Japan R \$
Gallery Talk 6:00
Ages of Bronze
Film 7:00 *the gods*
of times square \$
Concert 7:30 *The*
Music of Fred Koch

24 Thursday
Highlights Tour
1:30
Gallery Talk 2:30
Who Did Your Hair?
Hairstyles in Art

25 Friday
Highlights Tour
1:30
Courtyard Music
5:30 *Charged Par-*
ticles (jazz fusion)
Reception 6:30
Meet the Quilters \$
Film 7:00
Passionada \$

26 Saturday
Museum Art
Classes Begin
10:15 and 1:00
Saturday
session R \$
Drawing in the
Galleries 1:30 \$
Highlights Tours
1:30 and 3:00

27 Sunday
All-day Painting
Workshop 10:30–
4:00 R \$
Highlights Tour
1:30
Roundtable Dis-
cussion 2:00
Gee's Bend
Roundtable. Dee
Perry, moderator
Adult Studio
Class Begins
2:00–4:00 *Book-*
making and
More R \$

28 Monday
Carnevale Con-
cert 7:00 Wynton
Marsalis \$

29 Tuesday
Museum Art
Classes Begin
10:15 and 1:00
Weekday session
R \$
Gallery Talk
10:30 *Great Span-*
ish Art at the CMA
Highlights Tour
1:30
Workshop 3:30
Look! Listen!
Dance! R \$

30 Wednesday
Highlights Tour
1:30
AIA Video 5:00
Hidden Rio-Bec in
the Maya Area. Jack
Sulak
Courtyard Music
5:30 *The Latin Crew*
(salsa)
Great Buildings
Lecture 6:30–8:00
Emperor Qianlong's
Palaces, Beijing R \$
Exhibition Tour
6:30 *The Quilts of*
Gee's Bend T
Film 7:00 *Carlos*
Castaneda: Enigma
of a Sorcerer \$
Lute Concert 7:30
Music for 300
Strings \$



S M T W T F S

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4 5 6 7 8 9 10
11 12 13 14 15 16 17
18 19 20 21 22 23 24
25 26 27 28 29 30 31

- T Tickets required
- \$ Admission charge
- R Reservation required
- ✓ Sign-language interpreter

1 Thursday
Highlights Tour
1:30
Gallery Talk 2:30
Egyptian Gods

2 Friday
Adult Studio
Begins 1:00–3:00
Oil Painting
Intensive R \$
Highlights Tour
1:30
Courtyard Music
5:30 *Nighthawk*
(jazz)
Adult Studio
Begins 6:00–8:30
Summer Views: Oil Painting R \$
Film 7:00 *Carlos Castaneda: Enigma of a Sorcerer* \$
Carnevale Concert 7:30 *Inti-Ililmani* \$

3 Saturday
Highlights Tours
1:30 and 3:00

4 Sunday
Museum closed for Independence Day

6 Tuesday
Gallery Talk
10:30 *Into the Light*
Highlights Tour
1:30

7 Wednesday
Highlights Tour
1:30
AIA Video 5:00
Petra and the Nabateans. Nabil Khairy
Courtyard Music
5:30 *Blue Lunch*
(swing)
Gallery Talk 6:00
Kelly McLane
Great Buildings Lecture 6:30–8:00
The Taj Mahal and the Emperors of India R \$
Adult Studio
Begins 6:00–8:30
Materials of the Old Masters R \$
Film 7:00 *Rare Birds* \$

Inti-Ililmani



8 Thursday
Highlights Tour
1:30
Gallery Talk 2:30
Time and Motion

9 Friday
Highlights Tour
1:30
Courtyard Music
5:30 *The Kingbees*
(rock)
Film 7:00 *Rare Birds* \$

10 Saturday
Exhibition Tour
1:30 *The Quilts of Gee's Bend* T
Drawing in the Galleries 1:30 \$
Highlights Tours
1:30 and 3:00

11 Sunday
All-day Painting Workshop 11:00–4:00 R \$
Highlights Tours
1:30 ✓ and 3:00

13 Tuesday
Gallery Talk
10:30 *Women in Art*
Highlights Tour
1:30

14 Wednesday
Gallery Talk 1:30
Modern American Masters
AIA Video 5:00
Archaeology of Sri Lanka. Nancy Wilkie
Courtyard Music
5:30 *Dave Sterner Quintet* (jazz)
Gallery Talk 6:00
Trading Spaces: A Look at Landscapes
Great Buildings Lecture 6:30–8:00
The Vatican R \$
Film 7:00 *The Umbrellas of Cherbourg* \$

15 Thursday
Highlights Tour
1:30
Gallery Talk 2:30
History of the Smile

16 Friday
Highlights Tour
1:30
Courtyard Music
5:30 *The New Harp Experience* (jazz)
Film 7:00 *Pretend*. Filmmaker and star in person! \$
Lecture 7:00 *Creating and Animating 3D Characters*. Dave Fleischer
Carnevale Concert 7:30 *Huun-Huur-Tu: The Throat-Singers of Tuva* \$

17 Saturday
Drawing in the Galleries 1:30 \$
Highlights Tours
1:30 and 3:00

18 Sunday
All-day Painting Workshop 11:00–4:00 R \$
Guest Lecture
1:30 *African American Quilting: What Is It?*
Family Mini-Highlights Tour
1:30
Family Express
2:00–4:30 *Quilts of Gee's Bend*
Quilt Show-and-Tell 2:30
Highlights Tour
3:00

20 Tuesday
Gallery Talk
10:30 *A New Yorker Revisits the Big Apple*
Highlights Tour
1:30

21 Wednesday
Highlights Tour
1:30
AIA Video 5:00
Coming of Age in Ancient Greece. Jennifer Neils
Courtyard Music
5:30 *Soul Samba* (jazz)
Highlights Tour
6:00
Great Buildings Lecture 6:30–8:00
Versailles R \$
Film 7:00 *The Hebrew Hammer* \$
Lecture/Recital
7:30 *Dror Biran*, piano

22 Thursday
Highlights Tour
1:30



Gallery Talk 2:30
Egyptian Art

23 Friday
Highlights Tour
1:30
Courtyard Music
5:30 *Bobby Selvaggio* (jazz)
Film 7:00 *The Hebrew Hammer* \$
Carnevale Concert 7:30 *Cibelle* \$

24 Saturday
Drawing in the Galleries 1:30 \$
Highlights Tour
3:00
Guest Lecture
2:00 *Escaping Landscapes: Kelly McLane and Urban Sprawl*. Augusto Bordoiois

25 Sunday
Highlights Tours
1:30 and 3:00
Lecture 1:30 *More Than 30 Years*. Faith Ringgold \$

27 Tuesday
Gallery Talk
10:30 *The Renaissance*
Highlights Tour
1:30

28 Wednesday
Highlights Tour
1:30
AIA Video 5:00
Coinage in Magna Graecia. John Papdopoulos
Courtyard Music
5:30 *Ernie Krivda* (swing)

29 Thursday
Highlights Tour
1:30
Gallery Talk 2:30
Early Christian and Byzantine Art

30 Friday
Highlights Tour
1:30
Courtyard Music
5:30 *The Eddie Baccus Quartet* (jazz)
Guest Lecture
7:00 *The Past Is Prologue for Textile Artists*. Rebecca Stevens
Film 7:00
Made-Up \$
Carnevale Concert 7:30 *Kékélé: Congo Rumba* \$

31 Saturday
Drawing in the Galleries 1:30 \$
Highlights Tours
1:30 and 3:00

Kékélé



Above: *Pretend*
Right: *The Umbrellas of Cherbourg*



AUGUST

S M T W T F S

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31

T Tickets required

\$ Admission charge

R Reservation required

✓ Sign-language interpreter

1 Sunday Highlights Tours

1:30 ✓ and 3:00

Special Lecture

2:00 *The Art of Leonardo: The Da Vinci Code Deciphered*. Jeannine O'Grady \$

3 Tuesday Highlights Tour

1:30

4 Wednesday Highlights Tour

1:30

AIA Video 5:00 *Serpent and Alligator Mounds in Ohio*. Bradley Lepper

Courtyard Music 5:30 *Haywire* (twine)

Adult Studio Class Begins

6:30–8:30 *Clay Intensive* R \$

Exhibition Tour

6:30 *The Quilts of Gee's Bend* T

Film 7:00

Ghostlight \$

5 Thursday Highlights Tour

1:30

Gallery Talk 2:30

Kelly McLane

Piccadilly

6 Friday

Highlights Tour

1:30

Courtyard Music

5:30 Sean Smith (folk)

Film 7:00

Ghostlight \$

Carnevale Concert

7:30 Pink Martini \$

7 Saturday Highlights Tours

1:30 and 3:00

8 Sunday

Highlights Tours

1:30 and 3:00

10 Tuesday

Highlights Tour

1:30

11 Wednesday

Gallery Talk

1:30

Kelly McLane: *My Blue-Green Algae*

AIA Video 5:00

The Great Hungarian Plain. Richard Yerkes

Courtyard Music

5:30 *Under the Tree* (folk rock)

Gallery Talk 6:00

New York, New York: My Home Town

Guest Lecture

6:30 *Beginning the Freedom Quilting Bee*. Rev. Francis X. Walter

Film 7:00 *My Flesh and Blood* \$

12 Thursday Highlights Tour

1:30

Gallery Talk 2:30

Indian Art

13 Friday

Highlights Tour

1:30

Courtyard Music

5:30 *JT3* (jazz)

Film 7:00 Dennis James accompanies *The Man Who Laughs* \$

14 Saturday

All-day Drawing Workshop

10:30–4:00 R \$

Highlights Tours

1:30 and 3:00



15 Sunday

All-day Painting Workshop

11:00–4:00 R \$

Guest Lecture

1:30 *African-American Quilts*. Carolyn L. Mazloomi

Family Mini-Highlights Tour

1:30

Family Express

2:00–4:30 *Summer Breeze*

Quilt Show-and-Tell

2:30

Highlights Tour

3:00

17 Tuesday

Highlights Tour

1:30

18 Wednesday

Highlights Tour

1:30

AIA Video 5:00 *Chinese Archaeological Discoveries*. Marjorie Williams

Courtyard Music

5:30 *Cats on Holiday* (swamp pop)

Highlights Tour

6:00

History of Tibetan Art

6:30–8:00 *Tibetan Art and Architecture* R \$

Film 7:00

Piccadilly \$

21 Saturday

All-day Painting Workshop

10:30–4:00 R \$

Exhibition Tour

1:30 *The Quilts of Gee's Bend* T

Highlights Tours

1:30 and 3:00

22 Sunday

Highlights Tours

1:30 and 3:00

Family Quilting Day

2:00–4:30

24 Tuesday

Highlights Tour

1:30

19 Thursday

Highlights Tour

1:30

Gallery Talk

2:30

Gothic and Early Renaissance

20 Friday

Highlights Tour

1:30

Courtyard Music

5:30 *The Hollywood Slim Band* (blues)

Film 7:00

Piccadilly \$

21 Saturday

All-day Painting Workshop

10:30–4:00 R \$

Exhibition Tour

1:30 *The Quilts of Gee's Bend* T

Highlights Tours

1:30 and 3:00

22 Sunday

Highlights Tours

1:30 and 3:00

Family Quilting Day

2:00–4:30

24 Tuesday

Highlights Tour

1:30

25 Wednesday

Highlights Tour

1:30

AIA Video 5:00 *Hidden Rio-Bec in the Maya Area*. Jack Sulak

Courtyard Music

5:30 *The Porterships* (Irish folk)

Gallery Talk

6:00

History and Mystery: The Story of Glass

Studio Class Begins

6:00–8:30

Quiltmaking R \$

Studio Class Begins

6:30–8:30

Clay Studio R \$

History of Tibetan Art

6:30–8:00

Focus on Sculpture and Architecture R \$

Guest Lecture

7:00 Susan Shie's

Outsider Art Quilts. Susan Shie

Concert 7:30 Karel Paukert and friends

Film 8:00 *How to Draw a Bunny* \$

How to Draw a Bunny \$

26 Thursday

Workshop

9:00–5:00

Quilt Samplers. Susan Shie R \$

Highlights Tour

1:30

Gallery Talk 2:30

Contemporary Landscapes

27 Friday

Highlights Tour

1:30

Courtyard Music

5:30 *Up Ensemble* (jazz)

Film 7:00 *How to Draw a Bunny* \$

Carnevale Concert

7:30 Natalie MacMaster \$

28 Saturday

Highlights Tours

1:30 and 3:00

Gallery Talk

1:00

at Artists Archives of the Western Reserve

Focus Fiber

29 Sunday

Highlights Tours

1:30 and 3:00

31 Tuesday

Highlights Tour

1:30

Pink Martini



The VIVA! and Gala concert series are supported in part by an award from the National Endowment for the Arts. The museum receives operating support from the Ohio Arts Council.



NATIONAL ENDOWMENT FOR THE ARTS Ohio Arts Council



How to Draw a Bunny



THE CLEVELAND MUSEUM OF ART

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Cleveland, Ohio
44106-1797

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1-888-269-7829
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Web Site
www.clevelandart.org

Ticket Center
216-421-7350 or
1-888-CMA-0033;
Fax 216-707-6659
(closes at 8:00 on
Wednesday and
Friday). Non-refund-
able service fees
apply for phone
orders.

Membership
216-707-2268
[membership@
clevelandart.org](mailto:membership@clevelandart.org)

Museum Store
216-707-2333

Special Events
216-707-2598

Parking
\$1 per half-hour to
\$8 maximum. Both
lots \$3 after 5:00
(\$5 for special
events). Free for
seniors and disabled
permit holders on
Thursdays.

Sight & Sound
Audio guide of the
collection. Free.

General Hours
Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays
(some holidays
excepted), July 4,
Thanksgiving,
December 25, and
January 1

Museum Café
Closes one hour
before museum.

**Ingalls Library
Summer Hours**
Tuesday-Friday
10:00-5:00
(216-707-2530)
Image library by
appointment
(216-707-2547)

**Print Study Room
Hours**
By appointment only
216-707-2242
Tuesday-Friday
10:00-11:30 and
1:30-4:45

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Quilts**



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**A Mask
from
Peru**



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